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ABSTRACT

This historical study report describes phases in the development of applicable standards for cataloging instructional motion picture films. Steps leading to the present state of the art are objectively presented, focusing on standards developed to establish bibliographic control of instructional motion picture films, contemporary reaction to such standards, problems relating to these standards, and recurring problems with these standards that may be objectively stated. Historical efforts to establish bibliographic control of instructional motion picture films through establishment of standards for detailing bibliographic information are traced, emphasizing bibliographic elements and arrangement of these elements in a prescribed order. Five chapters include (1) the problem statement and terms definitions; (2) components of bibliographic control, specifically cataloging components and terminology; (3) motion pictures and pre-World War I cataloging records; (4) post-World War II bibliographic control; and (5) summary and conclusions. An extensive, eight-page reference list completes the report. (Author/LMM)

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IN SEARCH OF BIBLIOGRAPHIC CONTROL FOR INSTRUCTIONAL MOTION PICTURE FILMS

A Research Paper
Presented to
the Faculty of the School of Education
San Jose State University

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
Plan B

by
Robert W. Coover

May 1981

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CHAPTER I

THE PROBLEM AND DEFINITION OF TERMS

Introduction

The precise identification of media is a problem that has long perplexed librarians. Indeed, it may be said that the main task of librarians is to so identify such materials that access to man's accomplishments may be provided and facilitated.

Traditionally, the discipline of librarians has emphasized the identification of printed records, as books, journals, manuscripts, and newspapers. Proportionately, librarians have devoted very little attention to those records documenting the varied forms of nonprint media. In fact, this lack of uniform and understandable organization of this type of material prompted the United States Office of Education to convene, in August 1969, a media institute, having as its title: Systems and Standards for the Bibliographic Control of Media (1:XVII). In general, the purpose of this three-week Institute which involved approximately sixty specialists was to review, analyze and propose solutions to problems concerning the varied aspects of this complex subject. Indicative of these complexities is the fact that two follow-on sessions were held in January and April 1980 (1:XIX).

The lamentable condition of media organization

(or disorganization) may perhaps be capsulized by the title of a journal article: "Bibliographic Control of Media: The Librarian's Excedrin Headache."[2] While this article was written in 1969, it is ventured that this deplorable condition has not appreciably improved since that time. The question that came to this writer's mind is: "Why is this the case?". At the same time, recognizing that the magnitude of trying to answer that question is considerably beyond the scope of this paper, the investigation will be restricted to a particular type of media: instructional motion picture films, mainly in the United States. A further limitation, peviously implied, is that this study will be limited to the bibliographic record of such materials.

Statement of the Problem

This research will attempt to trace the history of efforts to establish bibliographic control of such films through the establishment of standards for detailing bibliographic information. This information has two aspects: 1) Bibliographic elements, and 2) Arrangement of these elements in a prescribed order. The approach to this study will be to identify the various bibliographic standards that did develop, and, via library search, to determine and relay, when possible, contemporary reactions to such standards. It is assumed that in attempting to trace this history that certain problems, facts, trends, etc., recurring during this time period,

may become apparent. While the primary product is planned to be an objective recountal of those steps which lead to the present state of the art, a by-product may result in the objective identification of recurring problems.

To recapitulate, some of the questions that this investigation proposes to answer are:

1. What standards have developed to establish bibliographic control of instructional motion picture films?
2. What was the contemporary reaction to such standards?
3. What were the problems relating to these standards?
4. Are there recurring problems with these standards that may be objectively stated?

Significance of the Problem

A coherent record of instructional motion pictures is valuable to those who produce such films as well as to potential users. While this study will not produce or prescribe such a record, it should increase our understanding of the state of the art, and perhaps be a basis for further study that may improve the coherency and standardization of such records.

Delimitation of the Study

1. This historical study is not intended to teach the art/technique of motion picture cataloging. It will only relay those steps or phases in

the development of applicable standards.

2. Possible ambiguities or varied interpretations of these standards, will, as the sources allow, be relayed. However, the varied applications of these standards is not the concern of this study.

Basic Assumptions

1. Fairly precise standards are required for cataloging motion picture films, if they are to be cataloged consistently and fairly uniformly.
2. Uniformity of such records is necessary for the establishment and maintenance of a useful catalog.

Definition of Terms Used

Bibliographic Control: a system providing adequate recording of pertinent facts, or bibliographic elements, [herein about instructional motion picture films] arranged in a prescribed fashion, that will allow rather precise identification of individual film titles.

Bibliographic element: individual item of total bibliographic information, as title, producer, date, series, etc.

Bibliographic information: details concerning [herein a motion picture film] which are sufficient to identify it for purposes of ordering. This may include title, number of minutes running time, sound or silent, black-and white, or color, size in millimeters, series, date of production, date of copyright, producer, actors,

writer, etc.

Bibliographic organization: a pattern of effective arrangements resulting in the accurate and systematic listing [in this case, motion picture titles].

Catalogs: a list [herein of motion picture films] arranged in some definite order. It records, describes and indexes (usual completely) the resources that it purports to list, e.g., a motion picture collection of a certain institution, or a certain period of time, or on certain subject(s).

Cataloging: the process of making entries for a catalog; it may include all processes involved in preparing these entries for the purpose(s) intended by the catalog.

Educational motion pictures: See Instructional motion pictures.

Instructional motion pictures: motion pictures that are produced for the express purpose of teaching certain skills that may be mental, physical or social.

Motion pictures: a series of filmed images viewed in sufficiently rapid succession to create the illusion of motion and continuity. The thematically connected content of images so filmed and viewed. (American Heritage Dictionary)

Moving pictures: See Motion pictures.

CHAPTER II

THE COMPONENTS OF BIBLIOGRAPHIC CONTROL

While the term bibliographic control has been defined, its significance and implications may not be clear to those unfamiliar with library cataloging procedures. It thus seems appropriate to explain the major cataloging elements, which in turn constitute those components necessary for bibliographic control.

It is not the intention here to relate the history of cataloging, as it developed in the United States. However, it is considered necessary to emphasize that this process is much more complicated than many are likely to believe. This process entailed establishing rather strict rules, which as a body made up a "catalog code", of which there were a number in the United States that evolved from more than a century ago to the present. The rules have been modified, elaborated upon and in some cases actually changed as conditions and circumstances required. The emphasis and indeed the chief purpose of these rules was to achieve uniformity, so that a given item, originally printed materials as there were then no films, might be described and "entered" in the catalog of one library in a similar manner to its being "entered" in the catalog of another. Indeed it was envisioned as early as 1852, by Charles C. Jewett, that this process be so standardized, through the appli-

cation of these rules, that the descriptive cataloging done by one library might be used by another. (3:227-8) (For a rather succinct history of these codes governing descriptive cataloging in the United States, the reader is referred to 3.)

As noted in the introduction, the precise identification of motion pictures is the problem. The means of doing this is by "descriptive cataloging" through which a unique item, as a given motion picture release, will be described in such an exact fashion that it cannot be confused with other similar releases. Several levels of work are involved in this descriptive process: (3:227)

1. Choosing a "main entry", "added entries" and perhaps references which may provide the user with the means of approaching the desired items.
2. Constructing headings for the cataloged item that will provide fixed places for the names and titles within the catalog.
3. Describing the item as a physical entity, frequently by transcribing certain data from the item itself (e.g., in the case of a book, from its title page), which in turn may guide the user to select or reject the item in terms of his needs.

Cataloging Components and Terminology

The preceding background should be sufficient to introduce and explain cataloging terms. Generally,

the principles followed in cataloging books are also used for cataloging motion pictures. However, differences in the physical form of the two require certain adjustments. The outline followed below is in the form of a frequently used cataloging code: Rules for Descriptive Cataloging in the Library of Congress: Motion Pictures and Filmstrips. (4)

1. Choice of entry. The term "entry" usually has two meanings.
   a. The complete record of the cataloged item as it appears in a catalog or list.
   b. The heading under which the catalog record is filed. In this sense of the word there may be several types of such entries.
      1) Main entry. Traditionally, prior to the use of the "unit card",* this was the entry that provided the most complete cataloging information. The most frequent filing heading for this entry was the individual or corporate author, but in certain cases could be the title. Another meaning for "main entry" is that it refers only to that name selected as the heading of the main entry card, i.e., the author's name, his title, if appropriate, etc. (5:525)
      2) Added entry. This is an alternate

(See * Page 9)

heading that would be a means of approaching the cataloged item other than that selected as the main entry, i.e., if the main entry was the first named author, added entries would be additional authors and title.

3) Subject entry. The subject(s) of the item being cataloged, the words and form being derived from a standard subject heading list.

*Unit card. Unit cards are those providing identical catalog information to that of the main entry. Other cards of the set, representing the same cataloged item, would have added headings; title, secondary author, or subjects. The availability of printed catalog cards from the Library of Congress from 1901 on made the use of unit cards more practicable. (3:230)

c. For motion picture films, the main entry is usually under the title under which it was released. The main reason for choosing the title rather than the author is that the film is usually a product of "diffuse authorship", i.e., it is not ordinarily possible to name an individual or body

that can be considered primarily responsible for the intellectual content of the film. Even if it were a film of a play by William Shakespeare, using his dialog, other important contributions as the acting, direction, etc. make the rendering attributable to many people, rather than just one. A second reason for choosing the title of a film as the main entry is that the film is more commonly identified by its title. Personal recollections of film titles, versus their producers, directors, etc. would probably convince most people of the validity of this statement. On the face of it, main entry by title may seem to be very simple and straight forward. However, there are problems with this, as a film may have more than one title. What should be the title entry for a foreign film having an English translation? What if the film has two English titles, as may be the case for a film released in more than one English speaking country? Possibly the foreign language title may be better known than its English translation, e.g., La Notte and Mon oncle. The solution to such problems is not easy. Even different catalog

codes do not agree (6:141-2)

2. Transcription of title. The source of the title should be the title frame of the actual film, rather than presumed documentation as the film's container label. Variations in the arrangement of title information from film to film require that the cataloger be allowed to rearrange this information according to a standardized format. In incidents of more than one title frame, as in the case of more than one language, the problem is most frequently resolved by choosing the language that is most common to most users of that particular catalog. For widely distributed book catalogs of films, that "choosing" may be very difficult.

The form of the media, i.e., [Motion picture], follows the title in brackets. Alternate or subtitles are usually arranged in the same manner as prescribed for book type materials. There is also the problem of titles by which a film might be known, but does not appear in the title frame. References are sometimes made by "title added entry" to provide for this, but this in turn brings to the fore another problem, namely of specifying that title "high up" within the card. It is quite possible, especially for older films, that the title

frames become detached and lost, or that a title frame was never made. In such cases, the title may be supplied through review of the film or external sources, but the cataloging rules may be lacking or may vary from that prescribing the form and location of main entry information. (6:143-4)

3. Production and Release.

   a. Following the transcription of the title, information is given concerning the place of production as well as the producer's name. The latter may be an individual or organization considered responsible for the film's having come into being. Relating this to the cataloging of books, is similar to an "author statement". In this case it is termed an "author equivalent" statement. (6:144) Abridgement of this information is allowed, as long as it still remains intelligible, e.g., "Company", "Incorporated", "Limited", etc., or their abbreviated forms may be omitted, unless the name may be confused with that of an individual. The place of production sometimes follows and at times precedes the producer's name. Noting the place of production is significant, especially when

a foreign country, as that may indicate a certain emphasis of the film.

At times the organization considered responsible for the film's existence is different from the firm doing the photography, editing, etc. This situation is accomodated by supplying such information after the phrase "Made by", as illustrated by the following:

> The ghost story [Motion picture] Proctor & Gamble Co., 1947. Made by John Sutherland Productions.
>
> (4:8)

b. Release information. Another company than the producer may be responsible for releasing the film. Specifying this release information may require lengthy detail, especially if the film is released in a couple of different countries, in which case, all such information would be supplied.

c. Date. This follows the name of the releasing company or agent, which may also be the producer. There are complications in this, as the date of release may not be applicable to the named releasing agent. The copyright date may be used when the release date is not known. Two dates may be given

when there is a significant time lapse between production date and release date, e.g.,

U.S. Dept. of the Navy, 1950. Made by Hal Reiff Studios, 1943. (4:9)

4. Physical Description. Various physical characteristics of the film are briefly described in the following sequence:

   a. The number of reels comprising the total production. (This is not always given, as the number of reels required for a given film may vary, depending upon the size reel used.)

   b. Running time in minutes. This is more meaningful than the number of reels, and is usually of considerable interest to the user. If the film footage is noted, while the running time is not, tables are available to convert the former to the latter.

   c. Sound or silent. The presence of a sound track on the film is noted on the catalog entry by the abbreviation "sd.". If there is no sound track, the abbreviation "si." for silent is used. There are additional rules governing certain exceptions to the use of these notations, e.g., the film

is silent, but photographed at the speed of sound films, or the use of additional sound conveying devices, as disc, tape or wire recording.

d. Color. If the film is black and white, the notation "b&w" is used, while "col." is used if the film is in color. A combination of the two notations is used if the film is in both.

e. Width. For instructional films, this is most frequently "16 mm." and so noted, but the film may be another width, e.g., "35 mm.".

5. Notes. These are generally unique features of the film being cataloged, which were not elsewhere covered within the total catalog entry. Types of such information are given, as pertinent, in the following order:

a. Series. When the film is one of a series, the title of that series is noted within parenthesis following the physical description, e.g., "(Europe, the mighty continent; 10)" -- as given in the illustration at the end of this chapter.

b. Extension of physical description. When special features of the film should be noted, or when special equipment may be

required for the film's projection, such information is supplied, e.g., "Technicolor", "Magnetic sound track.", etc.

c. Change of title. When the film has been previously released under another title, or when the film is known by another title than that transcribed in the catalog entry, such is noted, and an added entry is usually made for such title or titles.

d. Other versions. The film being cataloged may relate in some way to a previously released film, e.g., as a supplement, as a sound issue of a previously issued silent film, as an adaption of another film, etc. Such information is specified in a note.

e. Related material. This is particularly significant for educational films, as manuals, guides, notes, etc. may be issued to accompany the film. These may suggest the uses of the film, various explanations that a teacher may give to stimulate interest or convey certain points, etc.

f. Source material. When a film is wholly or partly based on certain sources, e.g., novels, poems, operas, etc., such source should be noted.

g. Issues. Variations of the film issued

in different size, color, etc., without a change in the film's content, should be noted.

6. Summary. Providing a summary of the film is very important, particularly for educational films. From the cataloger's standpoint, such provides a basis for the assignment of subject headings. From the user's standpoint this should objectively tell him whether this film should be considered for his particular viewing purposes.

7. Credits and Cast. Credits for the film are usually in two groups:

   a. Those who played an important role in the film's production;

   b. Those actors/actresses having rather significant roles in the film.

   There are rules governing the order of each of these lists, as well as the limits of inclusion.

8. Continuations. Films are usually cataloged separately, especially when each has a unique title. However, there are cases when individual films are better represented as "continuations", as in the following types:

   a. Collected series. The series is of greater significance than any of its parts, i.e., it is not likely that only one of the series

would be significant.

b. Serials. Films released in chapters, as a group of films having the same producer, etc. on the history and applications of computers.

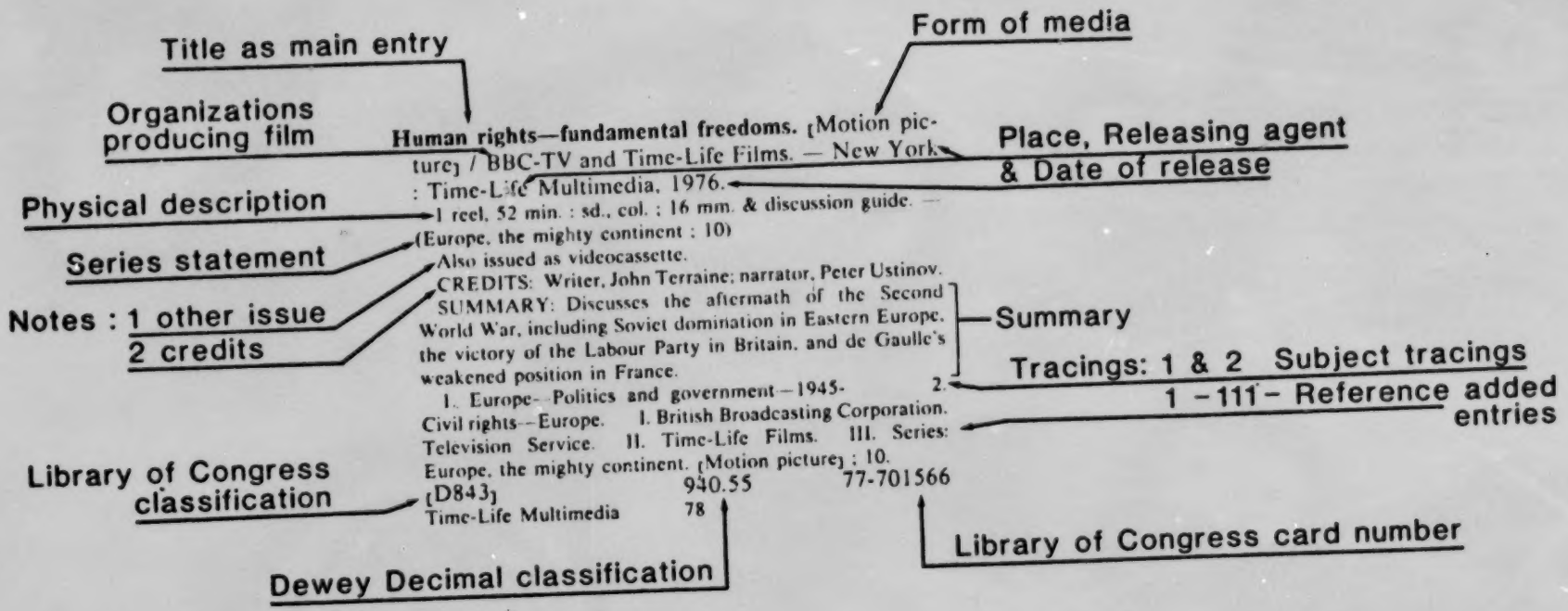
c. Newsreels. Those newsreels having a continuous history that were produced with some degree of frequency. The title of the series may change from the first to the most recent; such changes are recorded in the catalog entry.

9. Added entries. The specifications of what may constitute various types of added entry are given, e.g., author and title, individual company, institution, organization, releasing agent, etc. The tracing*: "I. British Broadcasting Corporation. Television service." given in the illustration at the end of this chapter, provides an example of this.

*Tracings collectively refer to those additional entries under which the same catalog information may be found as that supplied by the main entry. A "tracing" refers to one such heading or entry form.

While the preceding information on motion picture cataloging rules may seem to be overly detailed, actually

they only summarize rules that are embodied in nine printed pages of rules (4), along with certain pertinent commentary from other cited sources. It is quite unlikely that all of these rules would apply to cataloging any one motion picture film. However, in their entirety they do apply to the many types of motion pictures, and the various cataloging peculiarities that they often represent. Collectively, they represent the components of motion picture bibliographic control, and must thus preface any discussion of that "control's" history. The following illustration of the catalog record for one film may serve to clarify certain features or aspects already explained.


Title as main entry
Form of media
Organizations producing film
Human rights—fundamental freedoms. [Motion picture] / BBC-TV and Time-Life Films. — New York : Time-Life Multimedia, 1976.
Place, Releasing agent & Date of release
Physical description
1 reel, 52 min. : sd., col. ; 16 mm. & discussion guide. —
Series statement
(Europe, the mighty continent ; 10)
Notes : 1 other issue
Also issued as videocassette.
2 credits
CREDITS: Writer, John Terraine; narrator, Peter Ustinov.
SUMMARY: Discusses the aftermath of the Second World War, including Soviet domination in Eastern Europe, the victory of the Labour Party in Britain, and de Gaulle's weakened position in France.
Summary
Tracings: 1 & 2 Subject tracings
1. Europe—Politics and government—1945- 2. Civil rights—Europe. I. British Broadcasting Corporation. Television Service. II. Time-Life Films. III. Series: Europe, the mighty continent. [Motion picture] ; 10.
1 -111- Reference added entries
Library of Congress classification
[D843]
Time-Life Multimedia
940.55
78
77-701566
Library of Congress card number
Dewey Decimal classification

Example of catalog card for an instructional motion picture.

Ref. (7:48)

CHAPTER III

MOTION PICTURES AND THEIR CATALOGING RECORDS PRIOR TO WORLD WAR II

This history of motion picture cataloging is of course interwoven with that of the motion pictures themselves. Knowledge of the latter's origins and developments is necessary in order to understand how film cataloging developed as it did and when it did. As previously indicated, the investigations relating to this paper will primarily focus on instructional films, as they developed in the United States, but originally the distinctions between those and theatrical ones were not always clear.

The Motion Pictures and the Copyright Law

Appropos to these beginnings is the date January 9, 1894, when the first American film was registered with the Copyright Office. This film was entered as:

> 'Edison Kinetoscopic Record of a Sneeze, January 7, 1894, © W. L. Dickson, Jan. 1894. 2887' (8:17)

Interestingly, while the entry is not actually a catalog record, it provides an example of title variance, as the popular title of this film became "Fred Ott's Sneeze". (8:viii) It is noted that within this same compilation there is no entry under this popular title, but there is a cross reference to the actual title under "A Sneeze". (8:56)

Another important date within that same year is April 14th, which marked the opening of a "peep show parlor" in New York, utilizing Thomas A. Edison's Kinetoscope. Thus these dates marked the origins of the United States motion picture industry, which was a combination of Edison's invention and the Eastman Company's films. (9:980)

During the early development of motion picture films there were two factors that affected their retention, and in all probability the generation of their cataloging records. One of these was the existing Copyright Law, which had no provision for registering films as such. Since motion picture producers were anxious to protect their works, especially as such production became quite competitive, the only means of effecting such "protection" was to convert the frames of each film to photographic prints, and to register these compilations. It is somewhat ironic that through this Copyright Law circumvention, that the Library of Congress now has copies of more than 3000 film titles of that period (1894-1912). These photographic prints were later reproduced on safety film. (10:35) The conversion from film to photographic prints continued to be the practice until August 24, 1912, when the Copyright Law was amended to allow direct registration of films. (8:vii)

While it might seem that films from the time of that 1912 Amendment would be preserved, the opposite was the

case. The reason being that film of that time consisted of explosive nitrate stock, and thus could not be stored in the Library of Congress. The practice therefore developed that after films were registered for copyright, they were returned to the producer who retained them only for as long as they were of commercial value. (10:35-6)

A 1953 compilation of films from the Copyright Office Records disclosed that there were approximately 6000 titles registered for the period 1894-1912. The information concerning each of these titles, while acceptable for copyright purposes, was not really adequate as a catalog record. A full description was lacking, e.g., the length of the film was seldom given; the numbers accompanying the titles were not always clear as to their significance (i.e., whether they stood for parts, scenes, reels or production numbers); some films were copyrighted as separate works, but actually were parts of more inclusive films which were not furnished by the claimants; the type of production was often not clear (i.e., whether it was Kineograph, Mutoscope reel, or 35 mm film); words and names were often misspelled or articles were omitted. In spite of these limitations, the compiler of this record believed that the vast majority of pictures produced during this period were registered. Further, he felt that they represented the various stages of film's advancement during its first eighteen years. (8:viii)

Edison and the Motion Picture

Those films produced during this period that were primarily educational, were perhaps recorded in a Catalogue of Educational Motion Pictures, published in 1910 by George Klein in New York. This Catalogue is supposed to have consisted of 330 pages, listing 1065 titles, arranged under thirty headings. It is also reported that this Catalogue included a reproduction of a December 20, 1909 letter by Thomas A. Edison, in which the latter enthusiastically extolled the motion picture as an educational instrument. Additional evidence of the inventor's enthusiasm for motion pictures is said to be contained within a periodical of July 13, 1913:

> 'Books will soon be obsolete in the schools. Scholars will soon be instructed through the eye. It is possible to teach every branch of human knowledge with the motion picture. Our school system will be completely changed in ten years.' (11:98)

Within the period 1913-1930, there were certain developments that gave substance to Edison's very hopeful expectations. A couple of examples of these were: 1) the manufacture of a "suitcase 35 mm projector" by the Herman DeVry Company in 1913 (11:99); 2) the organization of the Electrical Research Products, Inc. (Erpi), which produced an educational sound film in 1929 as well as a portable sound projector. (11:106-107) This first quarter of a century witnessed the beginnings of a number of other companies or organizations that produced educational

films, projectors or other related equipment. This same period also saw the beginning of certain journals devoted to films and related subjects. [For details concerning these developments, refer to (11:99-109; 147-151)].

It is perhaps ironic, in face of Edison's enthusiasm for films as an educational tool, that the inventor's own film company was abruptly terminated by two ruinous fires in April and December 1914. In all probability, the highly combustible nature of the film -- the medium which the inventor believed would revolutionize education -- was the underlying cause of this disaster. The results of these fires were that this Company's library of negatives was largely destroyed and the manufacture of the Edison Kinetoscope home projectors was discontinued. (11:101)

The Real World of Educational Films From Approximately 1900-1930

While the public school system of Rochester adopted films for regular instructional use in 1910 (11:98), this was probably an isolated case and attributable to the influence of the Eastmen Company being located in that city. The fact remained that film of that period was highly combustible, requiring fireproof projectors and/or fireproof projection booths. In spite of technical advances, projectors were still cumbersome and expensive. (12:170) Indeed, this considerable fire hazard caused certain school systems to actually barr the use of films

in schools. Such was the case in Boston, prompting that City's action in 1910. (11:98)

If the fire hazard of films was not sufficient deterrent of widespread instructional film use, there were other factors. One of these was the changing nature of film production. According to a compiler of early films, for those produced prior to 1907, there were a considerable number of newsreels during that time, but after that date, fictional films became the primary business of the industry. (8:viii) This shift in production was no doubt indicative of the more profitable market for the fictional film as compared to the non-fictional type.

An American library periodical of 1926 quite possibly capsulized the rather low regard held of motion picture films produced during this period, by its caption for a news story: "The Motion Picture Problem". While the presumed purpose of this article was to report on the Fourth Annual Motion Picture Conference, the emphasis seemed to be on the conflict with commercial interests within the film industry. Some speeches were delivered that resulted in ridicule and contention; some argued for strict legal censorship of films, while others argued against invasion of personal rights. It was noted that Bills were currently before Congress that would more severely regulate films. The motion picture industry, it was thought, should give more attention to education and the development of "...civic righteousness." Films

that were being produced were thought to "...stifle spiritual thought and stunt the mental growth." Further, it was doubted that motion pictures lead to the development or aesthetic tastes, and that "...youth would be better served, if nothing interfered with their 'natural endowments'". Motion pictures were considered to "...callous the perceptions and fine feelings before real experience ever comes...". Indeed librarians were thought to be too frequently led astray by their desire to increase circulation of a few books through publicizing and relating these to certain movies. (13:123-4)

This opinion of the period's films was further corroborated by an English librarian, who at the same time recognized the value of films as an educational tool. Indeed, the thrust of his article was to prescribe a cooperative system among libraries that would create a market for effective educational films and better utilize the existing film distribution system. Nonetheless, he felt that the current film productions needed better direction and control to encourage effective educational films:

> The cinema, if not kept under proper control by careful selection of the films, may warp the imagination rather than develop it, and this would be tragic. The imagination when broadened, requires straightening. (14:626)

Since many cultured people frequently held such a low opinion of movies produced during this period, it is no wonder that they also disparaged educational

films. A report made by W.M. Gregory in 1922 noted that they were made from cast off commercial films, or produced by advertisers, governmental agencies (frequently war propaganda) and corporations; thus they were not geared to educational purposes. There were few films expressly prepared for school use. Most of those called educational films were frequently fragments of commercial films that had been combined and retitled. The results were labeled as very poor quality, yet accepted whenever the price was low. Capable educators had simply not given attention to educational films. (11:97)

While reference has already been made to film distribution complexities from a British viewpoint, a similar problem was earlier reported within our own country. Writing as the Advisory Secretary for the National Board of Censorship, Orrin Cocks proposed that libraries had failed to grasp the educational significance of films. According to a sample of films that he reviewed around 1914, existing films covered some 15,000 subjects in various fields. In order to take advantage of these, librarians had to understand the film distribution system and to organize approximately 360 institutions that would offer a regular weekly "five reel" film program. These 360 institutions were to be further organized into 52 circuits, each having seven member institutions. The negative aspects of film programs were minimized, i.e., the fire hazard and expense of projection equipment.

Details as the following were treated as being easily surmountable: 1) Assigning a librarian primarily to film selection and procurement; 2) Participating libraries should be located within reasonable distance of an exchange center; 3) Obtaining financial aid for such a program from state and philanthropic institutions. The essence of the plan was that of creating a consistent market with the film exchange as a hub. (15:666-8) Beyond the problems already noted of implementing such a plan, another is apparent from a supplement to that article; the list of names of sources of educational film were largely limited to areas within 200 miles of New York City. Also of interest is an article written 22 years later that noted the problems of obtaining films. So much time and correspondence was involved to procure them that the writer concluded local availability of films was simply not a reality. (16:970)

Perhaps the final reality affecting the acceptance and use of educational films during this first quarter or so of the 20th century was the lack of standardized film width. Films were produced in 35 mm, 17mm, and 28 mm, each of which required a different projector. It was not until the mid 1930's that the 16 mm projector seemed to be in the lead. (16:970) However, another writer noted for that same period that the 35 mm silent projectors was still in the majority of school and auditoriums and public halls, although the 16 mm silent portable

projectors were fairly commonly used in classrooms. (17:53-54) An interesting note concerning these early projectors was made by an English writer, by his reference to them as having been produced in enormous numbers, and being called by names derived from Greek or Latin words, as "...bioscope, biograph, kinetoscope, mutograph, and cinematograph..." (14:625)

Even when sound films arrived in the late 1920's they too met with mixed reception. Some rejected them, considering them to be a novelty; certain others felt that they would make the present equipment obsolete, which would require them to renew their battle to gain acceptance of this new motion picture form. (11:107-8)

Possibly the following paraphrase provides a succinct summary of the real world conditions of educational film. This was written only a few years before American entry into World War II: 1) Projection equipment was lacking. 2) There was a very small market for educational film, and this in turn increased its unit cost. 3) Arrangements for film distribution were both inefficient and ineffective. (9:980)

Film Librarianship Development

It is fairly apparent from the preceding account why film librarianship was not given serious consideration, and this seems to have been the case for much of the first half century of film history. Commenting on the lack of serious literature on that subject for much of

that period, one writer said that it was not until national archives and film museums were formed that professional literature treated this subject in any significant manner. (18:86) While it is true that within the United States film depositories were begun around 1919 with the distribution of war films, these were not systematic collections of films until much later. This initial distribution was made by the U.S. Bureau of Education Motion Picture Department to various extensions services of colleges and universities, state departments of education and the like. Soon advertisers added their productions to these depositories, and by 1941 over thirty such film libraries had been established within different extension divisions. These depositories themselves created problems. First of all their collections were not really planned to cover a predetermined array of subjects; certainly the advertiser supplied films were not produced with educational objectives in mind. In addition, since they distributed their films on a very low cost basis, they competed with the educational film producers, and thus won the hostility of the latter. (11:114-5)

Surveys and the Educational Motion Picture Project

The American Library Association (ALA) gave some official recognition to the existence of films as well as other visual materials in 1929 with the creation of the Visual Methods Committee; this became the Audio Visual Committee in 1940. At the same time, libraries

generally did not seriously consider motion pictures as a means of diffusing ideas. The 1936 report made by the Secretary of the Visual Methods Round Table was rather speculative; he was hopeful that the lower film costs and improved distribution of films and projectors would prompt librarians to give serious consideration to a film service. Further, he expressed the fear that if Libraries did not offer such service, other agencies would. (19:823-4) Contrary to such hopes was the outcome of a 1939 survey made by ALA's Visual Education Committee. A questionnaire was sent to 251 libraries and library agencies. Of the 119 replies received, only four libraries reported that they owned and loaned films; the total number of films owned by these four was 203. (20:194) Ten other libraries reported that they sponsored films in connection with adult education programs. Only three libraries reported that they owned projectors. While 46 libraries offered advisory service relating to films, they also reported that there was little demand for this service. (21:176)

A 1936 survey of schools and school districts throughout the United States by the American Council on Education Committee on Motion Pictures in Education disclosed a slightly brighter picture. There was an approximate minimum of 6,600 16 mm projectors and 3600 35 mm projectors. Of the total projectors, approximately 800 were of the sound variety. Approximately 40,000 reels of films

were owned by elementary and secondary schools. Additional statistics were given relating to visual education directors, teacher training in the use of motion pictures and the like. However, the summary figures translated to 10,000 projectors to 16,000,000 pupils or one projector for every 1600 students within 82,000 school buildings. This compared quite unfavorably to German and English schools of that same period; their schools had central coordinating agencies to which teachers might refer for information concerning existing films, needs of new productions, and related film information. Thus it was, through the needs disclosed by this survey, that the American Council on Education appeared to be the logical Agency for developing this service to American education. Through a grant from the Payne Fund, a group of coordinating Committees, sponsored by the American Council on Education, formed in 1936 what came to be known as the American Film Institue. (For the goals of this Institute, refer to 22:5) Relevant to this paper is the Institute's initial work, beginning in June 1935, which became known as the Educational Motion Picture Project. This Project compiled a catalog of all films having educational significance that were available throughout the United States. It was estimated that there were more than 10,000 educational films at that time, but the initial compilation approximated 8,500. For around one-half of these, detailed information was supplied as: type of film, producer, distributors, sponsor,

author, director, type of photography/recording, guides and still pictures accompanying the film, educational collaboration, size, length, price and description of the content. Considerably briefer descriptions were provided for the other films, as: size. length, whether silent or sound, its distributors and a brief description of content. A general catalog of these films was compiled prior to January 1937, but this was not intended for distribution. A somewhat selective catalog of this total, representative of frequently used films, was later published by the H. W. Wilson Company in cooperation with the Project. (16:967-8; 22:1-8)

The Educational Film Catalog published by the H. W. Wilson Company initially in 1936, contained the record of the best of the total films reviewed by the Project; this published compilation consisted of 1175 non-theatrical films. (23) This original edition was later supplemented and had cumulations, although the title was changed with the 1945 edition to the Educational Film Guide. In an English library journal review of the first edition, it was noted that a perusal of this valuable and practical compilation, made the reviewer regret that his own country was so tardy in producing a comparable publication. While a catalog had been published for Britain, it could in no way be compared with this H. W. Wilson publication. The titles of the films were arranged under appropriate Dewey Decimal Classification, each having an annotation

of 50 to 100 words, a school level grading, and at times accompanied by an extract from a review, thus giving a critic's opinion. A physical description was given of each film including running time length in minutes, mm size, date, whether flammable or inflammable, sound or silent, price or borrowing fee, the producer, distributor, etc. A subject and title index were included as well as a directory of distributors and producers. (24:446) This Catalog, or as later called Guide, was supplemented with cumulations for two to four year periods. Titles were listed alphabetically, rather than under Dewey Classification beginning with the 1954-58 cumulation. In 1962 this publication ceased, with the cumulation of that year.

Two Film Depositories

Some recognition was given to the importance of films in the middle of the 1930's by the creation of two film depositories. The first of these was by a legislative Act of June 19, 1934, establishing the National Archives. In the following January, a Division of Motion Pictures and Sound Recordings within the Archives, was established with the appointment of a Division Chief. Some time after that, storage facilities were provided for the nitrate and acetate films. Procedures were established which first of all regulated the classes of films accepted for this collection, which were generally historical or factual. However, this classification allowed for

recreations of historical events, as well as films marking important steps in the development of an art or industry. The Archives maintains quite detailed records for each film to allow a very accurate interpretation of the event or fact being depicted. The processing of film is specified beginning with a detailed "inspection report" that includes all known descriptive matter about the film, even all flaws and irregularities; this "report" is then used for reference purposes rather than the film itself. Index files are available, allowing title, subject, personal and source approaches to the "report". (25) Such detailed records are a sharp contrast to records usually made for most other motion picture films.

The Museum of Modern Art Film Library began to collect and preserve films of outstanding merit in June 1935. This Collection was made possible by a grant from the Rockefeller Foundation and private gifts; it included American and foreign films. The purpose of this Library was to arrange for the distribution and study of such films, and it was authorized to edit and bring films together to form programs that might be exhibited for non-commercial and educational purposes. Very detailed records were made for each film added to the Collection, including details of its physical condition. Collateral materials as books, articles and notes relating to such films were also collected and specifically recorded to

effect as complete a record as possible. An additional file, maintained in the Curator's office, included appropriate records of films that were not actually contained within the Film Library collection. Through these files, which provide other approaches as country of origin and director, there is available complete information relating to any notable film. (For a more complete description of the inspection and handling procedures, refer to 26).

A rather interesting news item is related in the Library Journal of June 1942, noting that the Library of Congress had appointed the Film Library as its agent in reviewing, selecting and indexing films to be retained. Further, the Library of Congress was supposed to make arrangements with major motion picture producers for the supply of films that would satisfy archival needs. (27) According to another account, the Library of Congress developed this seemingly sudden interest in collecting films through finding, upon cleaning out its basement that year, some large cartons containing photographic prints of early nitrate films. This "find" perhaps prompted that Library to think that such films might be of value to Congress as well as to research scholars. Via financial support from a Rockefeller Foundation Grant, negotiations were made with the Museum of Modern Art's Film Library. This project failed; the reasons are uncertain. Perhaps it was because the desired films could not be located, or no one wished to donate them to the Library. However,

it is clear that the Library received no appropriation with which to buy them. (28:155-6)

Theatrical and Educational Films

By the 1930's theatrical films were well established and quite popular, but educational films were far behind, primarily because no market had been created for the latter. Film producers were simply not willing to invest in the costly business of wholesale production until they had some assurance that schools would use their product. The other side of the coin was that schools were not convinced of the educational possibilities of films. Educators generally thought of them as "visual aids" rather than as being coordinated with leading subject matter of the curriculum. One writer believed that educational films would assume a more coordinated role as educators became increasingly conscious of the need to vitalize the curriculum, and realize that reading matter alone was inadequate to meet newer educational objectives. Such expectations had a concrete basis via an exploratory project resulting in a series of films called "Secrets of Success", which the Commission on Human Relations of the Progressive Education Association regarded as experimental. Further, the Motion Picture Producers and Distributors of America had invited an advisory committee of educators to examine their supply of short subject films for those of educational value. This review started May 26, 1937, and within approximately a month, 538 such

films had been reviewed, of which 328 were considered acceptable for school use. (29)

The previously mentioned "Secrets of Success" series began development around 1929, when the motion picture industry allowed excerpting of portions of theatrical films. This resulting series dramatized certain moral issues on 35 mm silent film, which were distributed to churches, schools and other organizations. While the series was not considered a success, its failure was attributed to a disorganized distribution system, lack of projection equipment, and some opposition from the motion picture industry. This experiment was not the first in excerpting of theatrical films to develop educational films. This practice began on a small scale in September 1927 via financial support from the Payne Fund. (11:115-16)

Technical and Production Advances in Educational Film

With the 16 mm projectors assuming greater prominence in the 1930's, there was thus the move to standardized film size but also the advantage of reduced costs. The latter was in part due to the more standardized film size creating a larger market, but also the cost of the film itself was reduced by about two-thirds. It was also during this period that the non-flamable acetate film, requiring a safe and simpler projector, became the standard medium. Older educational films of merit, originally filmed on flamable stock, were reproduced

on the new non-flamable stock. (30:260)

Aside from these technical developments, attention was being given to production units that emphasized action and life shots rather than complete lessons. The practice was being abandoned of producing films on broad topics which included many captions, narratives and still reproductions. (30:260) At the same time it was recognized that these newer productions were not the total solution to an educational film program, which had not really been correlated with the curriculum. Highlighting the essential elements in developing the proposed program, is briefly summarized as follows: a) Motion pictures are an instructional aid which should not substitute for an instructional approach that a teacher might more effectively demonstrate. b) Physical phenomena, real things and action that cannot be observed in a classroom are the appropriate instructional film subjects. c) Instructional films should relate certain qualities already familiar to learners with new qualities and concepts. (31)

It should be noted that the above proposed production program was made in 1929, and that three years later another wrote that sound educational film was still regarded as "...being just around the corner...". Thus even by this latter date, such films were not then available to allow them to be a major component of the curriculum. Yet it was recognized that sound film offered advantages and was much more effective than the silent variety.

Comparison of the two types, by actual tests, demonstrated greater improvement in learning by twice as much or more, depending upon the subject. Thus this writer urged teachers to consider film effectivity and suggested specific film programs for using available commercial films in developing their curricula. (32)

In correlating sound film with the curriculum, the University of Chicago was probably the pioneer. When in 1931, that University began to revise its physical science program, text books were expressly written and published, while scenarios of sound films were being written to effect this coordinated program. The actual film production was the responsibility of Erpi Picture Consultants. A similar program for the biological sciences was later developed. Writing in 1937 about this University's program, the author noted there were literally hundreds of other 16 mm films then available, and that the Museum of Modern Art Motion Picture Program makes film accessible to schools and libraries. (33)

By way of summary of the types of educational films available just prior to World War II, Mary Rothrock, in her June 1938 report to the Visual Methods Committee of ALA, reported that there were five types of educational films:

1. Those primarily produced for instructional purposes as by Eastman or Erpi.
2. Industrial and government films, as those produced

by the Ford Motor Company and the United States Bureau of Mines.

3. News films as the "March of Time" series.
4. Documentary films devoted to a certain subject, thus not limited to a time period, as were news-films. These were usually developed by government agencies, and might often be propaganda in nature.
5. Dramatic background or emotional films as "The Romance of Radium", which might have a commercial or instructional purpose. (9:980)

Film Cataloging Prior to World War II

From the preceding account, it is perhaps apparent why there was no generally accepted system of instructional film cataloging. There had been overtures in the direction of devising some standards for such a system. Perhaps the earliest of these was made in 1923 by William F. Jacob, Librarian of the General Electric Company. At a New York Library Association Meeting of that year, he proposed the procurement of a projector, a systematized collection of educational films illustrating course of study and reading which was "'...to be accompanied by a collection of appropriate books.'" (20:193) Nothing is known of the results of his proposal, but it is doubtful that anything of substance did develop. Around 1930, a proposal was made by a German writer in an article having the promising title: "The Cataloging of Cinema Films." There was nothing said in this article concerning

the descriptive cataloging of films. Rather it was a proposal to modify the Dewey Classification System for purposes of assigning decimal numbers to films. These numbers being shorter in length than the normal Dewey numbers were to represent given subjects, and also allow geographic and language designations as part of that number. (34) The previously mentioned Educational Film Catalog published in 1936, provided a useful book catalog for instructional films, but the structure of this Catalog was apparently largely established by the group of educators and librarians that formed what became known as the Educational Motion Picture Project. Their work was valuable but there is no record of cataloging code that it produced for cataloging motion picture films.

Among catalogers and cataloging groups of this pre-World War II period, there seemed to be a lack of concern for film cataloging. In a fifty year review (1876-1926) of cataloging at the Library of Congress, the Chief of that library's Cataloging Division summarized advances and developments within four and a half printed pages. Such matters as expansion of the cataloging codes, production of printed book catalogs and printed cards were noted, but there was no mention of film cataloging. This is in face of the fact that he noted that many books, pamphlets, even dime novels that were of no interest yesterday, are today valuable because of their documentation of a culture and a period. (35) Likewise the American

Library Association's Catalogers' and Classifiers' Yearbook(s) for the period 1929-45, provides only the briefest of mention of motion picture cataloging, and this, in their 1932 Yearbook, as being a possible future development relating to training catalogers:

> New methods of book reproductions will bring to our libraries films and other records which will tax the knowledge of the cataloger and classifier beyond anything he has yet had to undertake. (36 (no.3):106)

In view of this lack of guidance from our national library and our national library association, it is no wonder that those libraries that began to develop film collections made their own cataloging rules and systems. One such system was described in 1933 by the Librarian, Board of Education, Pasadena, California, City Schools. She described a very simple system designed for all non-print materials. A mnemonic letter designation was used for each type of item, so that "MM" referred to 16 milimeter motion picture film (Safety film). This was typed above the appropriate Dewey Classification number, which was in turn followed by a dash and number. The latter was essentially an accession number within that particular assigned classification. Thus the first film assigned that classification number within a specific collection would be "-1", the second would be "-2", etc. The main card was the title card, but additional card(s) were made for appropriate subject(s). (37) Another writer in 1939 suggested ways and means of collecting and maintaining

a film collection in schools, but provided no information on means of cataloging them. She believed that the school library was the proper place for such a collection, and that recreational films should be a part of that collection. (38)

Thus in this prewar period, there were no established standards for the bibliographic control of instructional motion pictures. There were, as we have seen, a number of reasons why this was the case, but one of the prime ones was that libraries did not generally stock such films. Certain institutions as the National Archives and the Film Library of the Museum of Modern Art developed, appropriate to their needs, detailed cataloging systems for films. Perhaps a comment made by Joseph Becker relating to the problem of establishing bibliographic standards is appropriate. He noted that the National Bureau of Standards generally acts after the fact rather than before. That Institution usually "...has waited until some segment of our national society has done something which in turn, has been proved through practice." (39:141) It seems that for this period before World War II that there was no segment of our society that had produced film cataloging standards, and thus there was certainly no proven practice.

CHAPTER IV

INSTRUCTIONAL MOTION PICTURE BIBLIOGRAPHIC CONTROL AFTER WORLD WAR II

Demonstration of the motion picture as an effective training device may truly be considered as one of the concrete accomplishments of World War II. This proof had been established by motion picture efficiency and effectivity in training a large heterogeneous mass of people. Indeed the armed forces had been a proving ground for film training programs. The nucleus from which this training program grew was a relatively small group of educators and technicians who, prior to the war, had experience in the development of instructional motion pictures. They planned, wrote and produced educational films. Added to this nucleus were those who had acquired creative skills in the production of theatrical films. Prior to the war educational films were generally cut and dry, often adhering to a formalistic pattern. Thus this wartime need brought together two groups, the educational and theatrical film producers, who had previously been alien to each other. The result of this union was that instructional films frequently became imaginative, artistic and significant in quality. (40:17-19) These films often demonstrated that even illiteracy did not hinder dissemination of information among the culturally impoverished. While the printed word was still a standard medium for

learning, instructional film had demonstrated that it too, justly held a role in this process. Also film was now considered to have a broader spectrum than simply entertainment. Film documentation and animated drawings were accepted as efficient vehicles of significant messages. Printed messages had long been accepted as an edited version of reality. Film now came to be accepted in the same light. (21:174-6)

The growth of film supply and film libraries was a demonstration of this success. Concerning the former, prior to the War it was estimated that there were around 500 film titles pertaining to general interest. That figure is in sharp contrast to the 25,000 such films produced in the first seven years after the War. Film libraries also greatly increased. According to the first Directory of Film Libraries, published in 1948, the United States Department of Education noted that there were 576 such libraries, of which only twelve in the United States were public libraries that maintained film collections. The 1949 issue of the 16 mm Film Libraries Bulletin noted that there were 897 such libraries; in 1951 there were 2002; the 1954 issue of the Bulletin listed 2660. (21:177)

Film Cataloging of Specialized Nature

As might be expected, with the massive production of films during the war, there was a great need for rules

and standards to catalog them. Such was necessary to create some ordered arrangement from these myriads of film productions. In response to this need the "Wartime Cataloging of Motion Picture Films" was prepared in the Spring of 1943. Additional experience and understanding of film cataloging problems since then, prompted the Archivist of the United States to establish an Interdepartmental Committee on Film Indexing. This action was no doubt stimulated by the realization that the National Archives would inherit a considerable portion of these films. Thus the Rules, originally drawn up during the War, were revised. A description of these rules will not be provided in this Paper. However, various elements and examples were cited that were intrinsic to the catalog record. These pertained to films that were of historical value that the Archives is required to preserve. The rules were very similar to those outlined in this Paper's Chapter II. Other details, as camera factors and circumstances under which a given filming may be made, were additional considerations in order to satisfy the requirements of the National Archives. Such cataloging information was to answer questions as "what", "where", "who", and "why". (41)

Transition from War Time Film Production to Peace Time

This increase in available film and growth of film libraries, while notable, was not without problems. Complaints

were heard concerning the confusion that followed the disbanding of the Office of War Information; this office had played a significant role in coordinating instructional film production during the War. A clear definition of the relationship between private enterprise and public responsibility seemed lacking in this area of mass communication. Such concern was expressed by John Grierson, Board Chairman of the International Film Association. He argued that there needed to be a clearer understanding of the information needs of the government and the interests of the film industry. In 1946 he proposed that a program be launched that would take advantage of the great technical advances of film, marshalling them for the cause of education and public good. (42) While it is not known what in a concrete manner developed from his proposal, it is worth noting that the transition from war time use of educational films to peace time was not a totally tranquil one.

Earlier in February 1944, the American Council on Education had been given a grant of $125,000 by the Motion Picture Producers and Distributors of America to study the educational specifications required for film production. The study was done by the Council's Commission on Motion Pictures, the history of which dates back to 1922. Now it was funded to develop policies that would lead to production and filming programs that would fulfill educational needs and at the same time utilize the capabilities

of the motion picture industry. This Commission first of all determined the subject areas in which films were needed and eventually released to the producers plans for 117 films, of which 65 were in the form of scripts and 52 were in the form of educational specifications. This was a very significant step in a cooperative endeavor between educators and film producers. (43)

Another organization contributing to this transition from war use of instructional films to peace time and beyond was the Educational Film Library Association. This organization had been incorporated April 13, 1943, after more than a year of cooperative effort by directors of film libraries. From its beginning this organization had been supported by the American Library Association (ALA). Initially, its purpose was to assist government agencies in effecting maximum distribution and the best use of war films. The Association was also concerned with the production of films for educational use and other activities contributing to improved instructional film programs. One of their early and continuing specific concerns was that of providing for its members evaluations and cataloging of educational films. (44(1943/44):5,27,29) Evaluations came to be considered by the Association's members as its most valuable publication, and in face of member complaints that there were not enough of these, efforts were made to better organize consultant members to contribute to this effort. (44(1948):67,71,72) In

its Report for 1949/50, it was noted that approximately 350 evaluation cards had been supplied each of the two years to its members, except personal members, and that in the latter part of 1950 additional evaluations would be available, but at an additional cost. (44(1949/50):vi)

ALA also demonstrated an increased interest in film usage. It was apparent that lack of organization had meant a real bottleneck in film distribution. There was no systematized distribution in various states. The administrative techniques that librarians have used to build the collection of printed materials were considered quite adaptable to developing a film collection or service. Aside from commercial rental services there were also government films and others available from associations and groups. A number of large libraries had started film collections since the War, and some had received assistance from borrowing groups. Since public libraries did not charge rental fees for films, they may have been regarded as unfair competition by commercial distributors. However, it was argued that audiovisual business as a whole was stimulated in that library film service increased demand for projectors and accessories. The considerable potential of libraries as distributors of films was recognized by leaders in the film industry. (45) Perhaps it was in recognition of the library's tremendous potential as an active participant in a film program, that ALA received in 1947 a grant from the Carnegie Corporation.

Thus was launched the Film Project which lasted for four years. Its purpose was to stimulate the establishment and use of informational film collections within public libraries, by various community groups. While there was some question that this Project might encroach upon the interests of existing public and private film libraries, the conclusion seemed to be that many different kinds of libraries were needed in the total distribution system of 16 mm films, and that there was a need for close cooperation among film distributing agencies. (46) This Project began in June 1947 when there were only twelve U.S. public libraries that circulated films. When the Project concluded in 1951, there were 114 such libraries and new participating libraries were being reported at the rate of two to three each month. The Project had demonstrated that public libraries could contribute in a substantial manner in making films, as well as books and other materials, available locally. The establishment of film distribution circuits, appropriate to the area or region being served, was no small accomplishment. Publications including a newsletter, directions and rules for producing appropriate catalog cards, and basic film buying lists were among the contributions of the Film Project Office. These accomplishments were in face of the facts: the Library of Congress did not begin to sell its catalog cards for films until 1951; there was no Cumulative Film Index or Film Review Digest; there had been no training programs

established by library agencies on the use of film; no real research had been undertaken on the use of film with adult community groups. In the light of these facts, it is no wonder that the director of the Project remarked at its conclusion that it had been a beginning that was not finished. (47)

Reflecting back and looking to the future, Paul Wagner, from a 1954 vantage point, expressed some thoughts on the development of film since World War II. He felt that 16 mm films were neither a static nor necessarily a physical phenomenon. The vitality, creativity and initiative which had fostered their past development was the potent force that would lead to their future development. He saw four forces at work that gave this promise:

1. Mass culture -- Considerable increase of interest in the arts.
2. Television -- Creation in the long range of a secondary market for mature film materials.
3. International market -- The figurative decrease in the size of the globe would place greater emphasis on communication and international television.
4. Electronic revolution -- Home television recording that would likely be built into the television set.

These forces, along with the actual progress of the 16 mm

film in then less than two decades held great promise for the future. The same innovative and imaginative forces were available to create, what he termed a 16 mm "state of mind". (48)

The Library of Congress and Motion Picture Cataloging

In 1943 President Franklin Roosevelt issued a directive to the National Archives and the Library of Congress (LC) to formulate plans for a national motion picture repository; plans were drawn up for this. In the 1944-45 Congressional Session, the Lanham Bill (HR 1275, 79th Congress) was introduced to provide authorization for this Building. (49:362,365) The Librarian of Congress, Luther H. Evans, was apparently quite optimistic that the Bill would pass, as on March 28, 1946, he made a speech in New York at an annual conference of the National Board of Review of Motion Pictures announcing the Library's plans for a large film collection; around 900 film titles a year were expected; no subject was to be excluded. Evans recognized that the problems of cataloging and indexing these would be tremendous, but he noted that a new system, which he termed a "signpost technique", would be used. He also spoke of plans for publishing catalogs, indexes, bibliographies and organized literature relating to these films, as part of the service. (50)

The Lanham Bill was not passed, and thus no building materialized. However, within the period that it was

being considered, Congress did make an appropriation to the Library, establishing a Motion Picture Project. The latter was charged with several tasks, among which was one to study means of better controlling films. In 1946, the Project became the Motion Picture Division, which carried forward a questionnaire previously planned by the Project. The questionnaire was designed to gather information from producers, librarians and film agencies concerning film control. Information obtained through the completed questionnaires proved quite valuable at a later time. (49:362,365)

Indicative of other tasks relating to film in which the Library was involved was one announced in September 1946. At that time the Librarian announced that the Library would distribute government films produced as part of the War effort. These films were considered of permanent educational and historical value; they were primarily 16 mm type. The Librarian explained that catalogs and lists of these films would be published as soon as possible. (51) A much more significant event relating to LC and film took place around the same time. This was the appointment of Samuel Warner as the Register of Copyrights. Mr. Warner seemed to be a visionary, as he early realized that the information provided in the copyright catalogs, if it was expanded and its format changed, would be quite valuable to scholars and others. Aside from expanding the description of films, the entry

form in the weekly catalogs could be changed from the claimant to the title of the film. Working with Richard Angell, Chief of the Copyright Catalog Division, files were devised to effect these changes. Information provided by the completed questionnaires was then utilized in devising what became a preliminary code of rules used for catalog entry of motion picture films within the Copyright Office. (49:362)

The Copyright Law then required that films to be registered must be accompanied by a description. The latter is retained, but the film is returned to the producer. However, the Library is entitled to request its return, if it is needed for the Library's Collection. The primary reason that these films were not retained by LC was that Congressional funding was only adequate to take care of the films already on hand. (49:362) Relating to the development of the Library's film collection, Katharine Clugston responded to a question at a 1969 Institute, concerning the relationship of the American Film Institute and the Library of Congress; she answered that the Institute did have an office in the Library, and that it was cooperating with the Library in filling its gaps of films from 1912 until the time that safety film became the standard in the late 1940's. (28:158)

With the appearance of the 1946 Catalog of Copyright Entries which included films, there were requests for the Library to provide printed cards for films. This

the Library was not then able to do. In 1951 at an International Film Conference sponsored by Eastman House and the Film Council of America, the Copyright Office's latest revision of cataloging rules was discussed. Attendees of the Conference, aside from representatives from the United States, included representatives from Canada, England, and the United Nations Educational, Scientific and Cultural Organization (UNESCO). There was general agreement that LC should publish these rules, and print catalog cards based upon them. Representatives of film companies attending the Conference volunteered to complete data sheets relating to their films, and send them to LC in order to expedite the production of catalog records for their films.

Believing that more information was required concerning needs and wants of potential printed card users, Richard Angell, representing the Cataloging Division, and Al Walter of the Card Division, spent a month touring the U.S. and Canada, logging 20,000 miles in the process. Their mission was to determine the needs of possible card users and to gain support from producers in supplying cataloging data. Following the compilation and study of the data derived from this tour, LC began to print cards for motion picture films in November 1951. (28:156-7;49:362,365)

It is noted in the foreword of the Rules for Descriptive Cataloging in the Library of Congress, published in 1949,

that a statement is made to the effect that as of April that year, the Library lacked rules for several types of materials including motion picture films. Further, it states that such rules are still to be developed. (52:vi) There thus appears to be a discrepancy with the account previously given. The two accounts can be reconciled in that the function of formulating and publishing cataloging rules by LC is properly the responsibility of that Library's Descriptive Cataloging Division, not the Copyright Office. Thus when the first edition of film cataloging rules was published in 1952, labeled as a preliminary edition, it was published by LC's Descriptive Cataloging Division. An interdepartmental Committee on Film Cataloging had been appointed that year, having members from the Copyright Cataloging Division and the Library's Descriptive Cataloging Division. (4:3) It was later acknowledged that the Library's primary experience with cataloging film had been within the Copyright Office. Further, the cataloging of government films was then assigned to the U.S. Office of Education. Beyond that division of labor, much of the information needed for printing the LC cards for films was received by the Library's film cataloging service in the form of completed data sheets supplied by various producers. Thus the cataloging of motion picture films, with the production of their printed cards was really a cooperative effort. It was expected that this pattern would continue for some time

to come. (20:195-6,198-9) However, in 1958 the entire cataloging process was transferred to the Descriptive Cataloging Division of LC. The data sheets were still utilized for making the catalog record. (10:37)

There were a number of recommendations officially made by the Eastman House Conference in 1949 relating to modification of the drafted rules then being considered. Two of these relating to the source of film and methods of procurement, were excluded in that LC could not include information on its printed cards that was subject to change. Also the ALA's Division carefully reviewed and offered suggestions for modifications of these Rules prior to their being published. Thus, there was considerable authoritative input on these Rules, even prior to the preliminary publication. (20:195-6)

The rules provided for entry under title, the inclusion of cast and credits within certain limits, and a brief summary of the film derived from the description provided with the copyright application. (10:36) The preliminary edition of these Rules was initially published in 1952, with a revised edition being issued in April, 1953. They provided a record of needed information that would satisfy many user interests without having to actually view the film. (53:193)

It is readily granted that LC provided a very valuable service through its printed cards and film catalogs, however, comments were made that many items had not been

cataloged, classification information provided was often incomplete, and there were usually long delays between order and receipt of cards. (54:116) Commenting on these problems, around 1971, the Educational Media Distribution Supervisor of the University of Colorado wrote of the tremendous volume of 16 mm nontheatrical films. He believed that LC, if properly funded, could catalog these in Machine Readable Cataloging (MARC) format. This format had been developed by LC for cataloging monographic printed materials. He reasoned that if film cataloging records were produced by similar means, that a great number of films could be organized, identified and thus made accessible to users. (55:19)

Somewhat later, the MARC II version was developed. LC refers to this as a "'communication format'" which is quite versatile, being amenable to many computer languages. Each cataloged item's record has three basic elements: 1) a structure, as presented on computer tape, providing the framework for a bibliographic description, 2) designators, identifying each element of data within each bibliographic description, and 3) the actual bibliographic data appropriate to the item cataloged. Each element of the computer manipulable data may be reproduced or deleted according to the needs of the institution using it. The MARC II format provides a standard by means of the terminology and descriptors used. (56:353-55) The driving force behind the creation of MARC, Henrietta Avram, provides additional comments on the development of

this process. The various types of fields, tags and codes are explained, as well as the expected capabilities of the MARC records relating to retrieval. This account was written while the format for motion pictures and film strips was still being developed. (Additional information may be obtained by reference to: 57)

United Nations Educational, Scientific and Cultural Organization (UNESCO) and Film Cataloging

Since the film cataloging standards of UNESCO was based in a large part on work done by LC, it seems appropriate to include that account. In the early 1950's UNESCO experienced continuing problems in supplying or recommending films. Such requests originated with various offices within their world-wide organization. Most catalogs that were then available did not include evaluative information that would allow selection of films appropriate to the requesters' purposes. Believing that evaluative information was an essential part of international standards for a system of cataloging instructional films, that Organization called upon the United Kingdom and the United States to cooperate with the U.S. National Commission for UNESCO to devise suitable standards. In the U.S., a Conference on International Standards for Film Cataloging was thus called for May 1953. This included 52 specialists from film fields relating to cataloging, evaluation and production. Three work groups were organized prior to

the Conference. Three groups were respectively responsible for the functions of film description, availability and appraisal. (58) For the United Kingdom, a National Commission for UNESCO called a meeting in England, in February, 1953, where the rules developed by the British Film Institute were discussed in terms of the need for world-wide standards. The recommendations developed by both Conferences were referred to the UNESCO Secretariat for study and the development of standards suitable for international use. (53:193)

A card system was considered necessary, as such was flexible and could be arranged to satisfy local needs. Also, it could be kept current, and cross references could be readily provided. A three card system was prescribed which provided for the film's description, evaluation, and availability. A document describing the system was prepared that furnished rules for descriptive cataloging, and elaborated on the filing system for the cards. The cataloging rules were an adaptation of those issued by the Library of Congress in 1953, as modified by certain rules used in the National Film Library of Great Britain. Data sheets were also prepared for the supply of information needed for presentation on the cards. Being of international scope, the procedures developed were quite complicated. Essentially, they provided not simply an approach to film cataloging, but a complete system including the establishment of national centers. It was considered

impossible to develop rules that would standardize film evaluation. However, a manual was prepared as a guide to this process, especially for those countries lacking such experience. (59) One result of this effort was that it established a standard system to effect that the cataloging of films done by one country would be available to others. (20:199) Another result was that minor changes were made in LC's Rules to make them more compatible with these international standards. (28:157)

Early Film Cataloging Automation Efforts and the Educational Media Index

During the 1960's there was considerable exploration and experimentation in the production of catalogs and catalog records for films other than by traditional manual methods. The work load and the economics of producing printed catalogs manually, in the face of the considerable influx of new films, required a different approach. The Visual Aids Service of the University of Illinois decided to produce their printed catalog in subject segments rather than as one general catalog. By issuing these segments on a rotating basis, they were able to reduce their distribution requirements, as some catalog recipients were only interested in certain subjects. (60) The Instructional Materials Library for Kern County, California, Board of Education related its use of Graphotype and Addressograph equipment for continuous updating of its

printed catalog. The catalog data for each film was typed on a metal plate, and the plate could be used innumerable times for reproducing that identical information for the library's printed catalogs as well as many other uses, e.g., lists, cards for inventory, preview scheduling, etc. (61) Wayne State University's Audiovisual Utilization Center related in 1965 its experience in the use of a computer in the production and updating of its film catalog. By much detailed preliminary planning, desired access points as subject matter, grade level, etc. could be signaled for retrieval when desired. Entire catalogs as well as individual printouts could be made as needed, arranged according to appropriately signaled access points. (62)

These endeavors were no doubt simply examples of many others that took place on local or regional scale. However, on a national scale, one that used data processing equipment in its organization of materials, was the much heralded Educational Media Index. (63) This publication evolved from an organization called the Educational Media Council which was formed in November 1960 on the Campus of Michigan State University. Thirteen national organizations, consisting of professional and trade associations in the media field, joined forces to form this Council with the announced purpose of better serving the needs of American education. Their first major work was that

of requesting a grant from the U.S. Office of Education to prepare a national directory of the newer educational media. There then existed no such directory. (64) The grant was secured and the work published in 1964 by McGraw-Hill. It was hailed as a major milestone, and in fact, at the 1964 Annual Convention of the Department of Audiovisual Instruction, a special session was scheduled to demonstrate the electromechanical data processing equipment that had been used to produce this 14 volume compilation. A presentation was made by a panel including the Chairman of the National Directory Committee, Carolyn I. Whitenack, and others that played a significant role in this production. (65) The primary feature of the Index was its multi-media approach to education, covering all levels of users. In addition, it presumably provided means of tracking down various audiovisual titles. Each item was considered to be completely described and identified by symbols. An alphabetical index of titles was provided in each volume, being followed by a source index. A selected bibliography of related sources, compiled by Carolyn Whitenack, was also included.

Reviews of this compilation had mixed reactions. James Finn seemed to consider it to be a landmark publication, primarily because it included a wide range of nonbook materials, covering a broad range of subjects, appropriate to various learning levels, that had never previously been indexed. He felt that with the increased

demand for learning over a shorter period of time that this Index made a valuable contribution. (66) On the other hand, Daniel Melcher felt that its use of data processing equipment had not really effected a sophisticated product, but that its use had simply been a means of "selling" the grant application at a time when the use of such equipment was a considerable inducement. Aside from this basic flaw, he felt that the Index had a number of faults. First of all, he questioned the need for there being 14 volumes, as one of these had only 64 pages and another had only 83. The H.W. Wilson Educational Film Guide, then had ceased publication, but it contained considerably more information for its entries. Also, the arrangement and quality of its cross references and the cross indexing were very poor and often careless. The print itself, effected by shingled varityping, was considered a "botched up job". (67) It would seem that the judgement of time corroborated Melcher's assessment of the publication, as it was out of print in 1971. Still, even though it was not successful, it may be considered as an innovative and well conceived effort. (55:11)

The National Information Center for Educational Media (NICEM)

In point of time, NICEM may be considered as the oldest and largest data base of a collection of motion

picture films in the world. While not beginning with this name, its origins can be traced to the 1930's with the creation of a film collection in the Division of Cinema, Film Distribution Section of the University of Southern California. An actual film library did not begin there until 1950, when it was publicized throughout the United States. Sometime after that, recognizing the needs of classroom teachers, a traditionally typed catalog of its collection was prepared, but the cost extended its budget and it was already out of date almost as soon as it was published. In the late 1950's the use of keypunch equipment for the preparation of this listing was investigated. Listings were thus prepared and reproduced via camera, but the resulting product was of inferior graphic quality. Further investigations followed involving the use of computers and ancillary equipment, as well as more basic inquiry on the content of catalog entries and desired format. It should be noted that within this process, and in the ensuing project, a report form was developed to be completed by film producers. The Library of Congress cooperated in the development of this form. Thus the result was that there was uniform reporting both to the Center and LC. From these activities there developed a project in 1964-66, funded by the U.S. Office of Education, that became known as the Southern California Automated Cataloging Project. Each entry provided fairly complete bibliographic information for

each title, merging specific organizational information, and including grade level. From the products of this Project, the McGraw-Hill Book Company published the Index to 16 mm Educational Films in 1967 and the Index to 35 mm Educational Filmstrips in 1968. A subject section and indexes were provided at the publisher's request. Thus the holdings of these two groups of films within the University of Southern California, were publicly recorded.

The data bank developed with this Project became the most comprehensive in the world, and the Center, frequently known by its acronym as NICEM, came to be considered as a major source of film information throughout the United States. While the publication of the two previously cited Indexes has enhanced NICEM's prominence, its data base is also used by data centers desiring to set up their own information systems. There is also available a computerized network, allowing direct access to this data base. (68) The publication of the various NICEM Indexes, now including other audiovisual materials, was assumed by the R.R. Bowker Company via an agreement made in April, 1969. The Index of 16 mm Educational Films, published in 1969, was expected to contain some 35,000 entries. The NICEM basic data bank at that time was said to comprise more than 80,000 entries for all types of media. (69)

In a review of the various NICEM Indexes, Margaret

Rufsvold wrote that the 16 mm Index included around 27,400 titles, most of which had optical sound. Many subjects were included, and the films ranged from preschool through adult audience levels. She described the main section as being an alphabetical guide to individual titles as well as series titles -- all being computer arranged. She additionally commented in some detail on the arrangement of this Subject Guide Section, the components of the individual title entries, and other features of the volume. She questioned that the 16 mm Index and the 35 mm filmstrip Index had achieved currency in that 1969 films were frequently not listed even though those volumes were published late in that year. A concise statement of the cut-off-date, indicating the scope of the publication, was lacking, and use of dates in the Index was frustrating, as the "year of release" was not defined, especially as to format of the release. While it was granted that the 16 mm Index was probably the most comprehensive listing of that type of film, it was considerably less than complete. Her review continued that from a sample study of NICEM, as well as certain other more comprehensive services, the most comprehensive source was found to be the Library of Congress catalogs and cards, and even these listed only 40 percent of titles identified. The subject headings were not based upon standard subject heading lists, but represented a cross section of categories used in media catalogs throughout the country. Thus the NICEM subject

system was considerably oriented to those used in elementary and secondary school curricula. Some of these lacked logic, e.g., "Nursing" was under "Home Economics". Rufsvold concluded her review of the NICEM Indexes by saying that there were wide variations among them in terms of form and style of annotations. Their length varied as well as their degree of generality/specificity and style. (55:12-18) The conclusion that may be made from these remarks is that the NICEM Indexes, including the 16 mm Index, were not really comprehensive and the entries and arrangement were not uniform. Consequently while NICEM made a significant contribution toward bibliographic control of instructional films, they fell considerably short of achieving that goal.

The American Library Association (ALA) and Film Cataloging

As noted in the previous chapter, from all reviewed records of ALA, that organization displayed very little interest in film cataloging prior to the War. Perhaps the Post-War increase in the number of films and ALA's involvement in the previously described Film Project from 1947-51, prompted its Division of Cataloging and Classification to establish in 1955 a Special Committee on the Bibliographic Control of Audio-Visual Materials. This Committee made a survey of existing needs and practices, and from this they made recommendations for future action.

The survey was made via questionnaires being sent to libraries having established audiovisual collections for at least five years. From these responses the Committee made five recommendations given below in quite abbreviated form:

1. Standardization of cataloging audiovisual materials is very much needed.
2. Printed cards supplied by the Library of Congress should be made available more promptly.
3. Existing subject heading lists for audiovisual materials should be further studied in terms of the full age range of possible users.
4. A standardized manual should be prepared describing the handling and processing of audiovisual materials.
5. Research was required to explore the needs of audiovisual catalog users.

The recommendations were accepted, with reservations for the fourth one. Approval of the latter was contingent upon there not being a standardized manual elsewhere prepared. (70) The formal report was given by the Committee to the Resources and Technical Services Division at the ALA Annual Conference in Kansas City, and then the Committee ceased to exist. (2:309) (ALA had a major reorganization between 1955-57. This is by way of explaining the change of name between that Division commissioning the report and that accepting the formal one.)

Between 1957-68, there appears to have been no specific ALA activity directed toward the development of nonbook

media cataloging standards. This hiatus may be attributed to the fact that from 1954 until its publication in 1967, committees were at work in formulating the Anglo-American Cataloging Rules, (AACR) which included a section on nonbook materials. (71:v) Thus ALA's Resources and Technical Services Division (RTSD), which participated in the AACR collaborative endeavor, may have believed that AACR would provide appropriate cataloging rules for non-print media. In 1968, ALA, RTSD, Cataloging and Classification Section's (CCS) Audiovisual Committee recommended to RTSD CCS Executive Committee that it would be of great help to librarians if standards for organizing non-book materials were developed. It was then noted that apart from descriptive cataloging and entry guidelines, that little attention had been given nationally to the classification and physical processing of non-book materials. Such was considered urgently needed in the face of beginning to apply automation to library information services. The Audiovisual Committee further reported that it was then studying all major codes and manuals for cataloging, classifying and processing of non-book materials in libraries. Problems being experienced by librarians or comments on details or approaches concerning this subject were urgently needed by the Committee to guide them in their work. (72)

In 1971 an article appeared in Library Resources and Technical Services entitled: "The Cataloging of

Nonbook Materials: Basic Guidelines". The author elaborated upon and illustrated seven guidelines: call number based upon a symbol for the type of materials, main entry followed by physical format, statement of contributors, imprint, physical description, notes and tracings. (73) Considering that at this time there was a demand for standards that might meet automation requirements along with the fact that it appeared in LRT's own journal, it was rather inappropriately timed. The "Basic Guidelines" were not those that could be universally applied, especially at a time when data banks and networks were becoming popular subjects. Indeed, one commenting on these "Basic Guidelines" noted that there were critical differences between them and previously accepted standards and rules. (74)

One of ALA's primary contributions toward solving the problem of nonprint materials' bibliographic control seems to have been that of providing a forum for discussion and recording, through its various publications, relevant events and activities. Among examples of such publications were a series of articles termed "The Year's Work in Cataloging and Classification." Three of this series are noted for their comments on rules and standards for non-book cataloging, covering the year 1971, (75:158-9) 1972 (76:189-91), and 1973 (77:109-11). Specifically,

each of these commented on three publications: The AACR, Nonbook Materials: The Organization of Integrated Collections, and Standards for Cataloging Nonprint Materials. Each of these will be discussed individually.

Anglo-American Cataloging Rules (AACR) and Non-Book Materials

Work on the AACR was carried on by Committees representing the United States, Canada and England. The United States was represented by the American Library Association and the Library of Congress. Work began with the appointment of committess in 1954; the final rules were not published until 1967. (71:v) The portion of the volume relating to non-book materials, comprises Part III, and the section concerning motion pictures and filmstrips constitutes Chapter 12. The contents of that Chapter's approximate 11 pages is quite similar to that given in Chapter II of this Paper, although with more elaboration and explanation. This similarity is no doubt attributable to the fact that the Library of Congress Rules, a basis for this Paper's Chapter II, constituted basic input for AACR Chapter 12. (77)

In general, AACR for non-book materials were designed for use by research libraries. Each of the separate chapters dealing with a particular type of non-book media had two main sections: entry and description. According to the editor of the first edition of AACR, C. Sumner

Spalding, the rules for entry were designed to be compatible with entries for other materials within the same catalog. The title was specified as the "main entry", and there was even provision for supplying a title, if such could not be ascertained. There were also specifications for "added entries", i.e., those considered appropriate to provide access for retrieval. The rules for description, constitute the major portion of the rules for the Chapter on "Motion Pictures and Filmstrips". The editor recognized that these rules might pose a conflict with the cataloging needs of certain school, public, or even some academic libraries. (78)

Since the rules had been long awaited, there was some disappointment that they did not meet the needs expected of them. One writer felt that there were inconsistencies in the Rules' provision for various types of media, and that they were much too detailed for school libraries. Also he felt that newer forms of media were not covered at all. (76:189-91) Another felt that the Rules were not sufficiently definitive. Thus they allowed varied interpretations. Also she felt that there were inconsistencies among them. (54:116) Still another gave both positive and negative reactions to the Rules. On one hand they did not anticipate automation, in that they did not provide a structure of the entries that would be compatible with automated processing of library materials. On the positive side, the same writer felt

that they did consider the special characteristics of film in their providing for supply of film titles when lacking, in cataloging two parts of a work appearing on the same reel, and in providing for variations in titles of series. (79:284) Another wrote that the Rules accomodated the many changes in corporate names by their provision for "see also" references. However, the same writer noted that AACR did not specifically require data on the age range of a given film's expected audience. It was perhaps in response to complaints of the Rules' inadequate coverage of all media, that the same writer said that the Library of Congress had prepared recommendations for expanding these Rules to cover videotapes and slide sets. (10:38) The major criticism, particularly by those who desired an integrated catalog that would cover all forms of media, was that each of the chapters on non-book materials considered the particular form of media as a separate entity rather than as a coordinated code representing all forms. (80:295)

Since there is now a second edition of AACR, it is possible that its more comprehensive Rules, 620 pages versus 400 pages for the first edition, may satisfy those criticisms leveled at the first edition. However, the editors of the second edition made it quite clear in their introduction, that this work was not intended to supersede the first, rather it was intended to continue it. The same principles and basic objectives of the

first edition were continued in this new work. Actually, an agreement had been made in 1966 for continued review of the Rules; this was a year before the first edition was published. Regular meetings resulting in the second edition began in 1969 and continued until 1974. (81:v-vi) At this point, since many libraries are just beginning to use AACR II, there is insufficient experience with the new Rules to offer an assessment.

Standards for Cataloging Nonprint Materials (SCNM)

The SCNM, now in its fourth edition, published in 1976 (82), began life in 1968 under the title Standards for Cataloging, Coding and Scheduling Educational Media. Work on the latter began in 1966, with the establishment of a Task Force under the auspices of the Department of Audio Visual Instruction (DAVI) of the National Educational Association of the United States. The Task Force consisted of two groups: one to assume responsibility for cataloging standards, while the second was to develop coding standards for computer use. The cataloging group was concerned with the kind of information desired from the computer, not with input to the computer. This group developed guidelines relating to catalog elements, maturity range, classification numbers and format. There was considerable discussion of each of the catalog elements, in view of their many variations, and their affects upon "fields" and "field lengths". The coding group was concerned

with developing codes that would be compatible in information exchange for reference or retrieval. The Library of Congress MARC format was followed in developing a standard for an identification number. The latter consisted of five codes: media code, storage code, year code, sequence number, and print/copy number. Essentially, each identification number was to be unique, containing letters that provided a clue as to the type of material, and numbers, two of which indicated the year. Rules were developed for devising a short title and producer/publisher codes. (83)

This basic document had a major revision in 1971, published by DAVI's successor, the Association for Educational Communication and Technology (AECT). This was followed by a third edition in 1972, having the title: Standards for Cataloging Nonprint Materials. The entire manual was devoted to cataloging standards; the code section had been discontinued as many of the codes for nonprint materials were included in the LC MARC system. Some new material had been added with this edition, e.g., rules for cataloging videorecordings. (84:I-III)

There were a number of different comments made on the various editions. Only a few will be covered in this section. Katharine Clugston noted that the rules given in the first edition did not provide for credits and only a few "added entries" were recommended. Titles were to appear exactly as in the film being cataloged, but it was provided that if numerals appeared as the first "word" of the title, they were to be spelled out. The term "edition" for motion pictures was used instead of the more commonly used term "version". (10:38-40) This suggested that there may be other differences in terminology. As later editions appeared, the publication title was changed, as indicated above. The inclusion of the word "nonprint" in the title was considered inaccurate, as maps and microforms were covered by these rules, and they could hardly be considered as nonprint. The provision of general rules, along with more specific ones under the specific medium covered were considered to give strength to the total work. There were two criticims of the work. One was the generalized rule that the "main entry" should be under title for all audiovisual materials. This rule seemed to allow little room for the exercise of judgement; it would mean that the written works of a poet would be entered under his name, but that a motion picture of the poet reading his poems would be entered under the title of the film. This seems to be a contradiction of the catalog's function of bringing all works by one

author together. Thus this generalized rule to make the "main entry" under the title, seemed to ignore a fundamental AACR precept. (80) The application of such a rule can lead to confusion and raise questions as to whether the objectives of the catalog are clearly understood. The second major criticism was that the rules approached the cataloging of nonprint media as if they were an entity unto themselves, without regard to the many available printed sources. Little thought seemed to be given to the problems of producing an integrated catalog, especially for a sizable collection in which print and nonprint materials were represented. It was thus charged that the rules were not aware of the structural difficulties involved in producing an omnimedia catalog. (75:158)

The problem of terminology was touched upon quite briefly above. This subject will not be discussed in this Paper, except to say that common terminology is essential for standardization of any cataloging. Two references are cited as an introduction to the complexities of this terminology. One provides a comparison Table of certain terms used in Nonbook Materials..., AECT Rules for its 1971 edition, and two other sets of rules. (85:312-13) The second reference is an older paper, published in 1959, long before the appearance of the AECT Rules or Nonbook Materials.... It is written from a British viewpoint, but provides a selective list of film terms along with

possible abbreviations. (86:88-89)

Nonbook Materials: The Organization of Integrated Collections (NBM)

NBM originated with a group of Canadian librarians in the Toronto area and their 1968 publication: The Organization of Non-Book Materials in School Libraries. This was later reviewed by the Technical Services Committee of theCanadian School Library Association, after they had consulted with other interested groups in the United States and Canada. From these activities there developed a preliminary edition, published in January 1970 by the Canadian Library Association (CLA), entitled: Nonbook Materials: The Organization of Integrated Collections, by Jean Riddle (Weihs), Shirley Lewis and Janet Macdonald. Not only had this been a collaborative work, but it gave careful consideration to AACR in formulating its rules. Probably because of the sound cataloging principles it embodied, it was recommended as interim guidelines by ALA's RTSD Cataloging and Classification Section (CCS) Executive Committee until a more permanent ALA-CLA Committee would develop the final edition. A Joint Advisory Committee from ALA and CLA along with other interested organizations was formed in 1971, with the purpose of devising a cataloging manual for nonbooks that would be acceptable on an international basis. The activities of this Joint Advisory Committee, as well as the authors named above for the

1970 edition, resulted in the 1973 edition. (87;88:94) The Executive Committee of CCS requested that the publication be reviewed by other concerned ALA Committees to judge the extent to which ALA might recommend this as a cataloging guide. The ALA Descriptive Cataloging Committee responded that the publication would serve as valuable source material for a revision of AACR, but that it had "'...adopted a policy of not endorsing any manuals pertaining to descriptive cataloging of library materials.'" (89)

Various comments were made on the different editions of NBM, a few of which will be given. Concerning the preliminary edition, one noted that it followed the precepts and basic Rules for book materials formulated in AACR. It recognized the problems of authorship for nonbook materials, yet allowed entry under author when this was considered more appropriate. The Rules covered certain materials that AECT did not cover, yet omitted Rules for certain materials that AECT did cover. (90) For the 1972 edition, one wrote that while the term "nonbook" was negative, it was more definitive than "nonprint". Its use of general rules along with specific ones gave strength to the entire work. It could be improved by providing more examples. (80:294,298,300) As to the 1973 edition, it provided specific references to AACR for detailed rules when appropriate; it was adaptable to the needs of the library, allowing the exclusion of

certain cataloging elements when less detail was desired. Also, it provided alternate approaches by libraries which might wish to satisfy a certain group of users, e.g., the videotape of Kenneth Clark's Civilization could be entered under the author's name, thus bringing both the book and the videotape by that author together. The designations for media in the manual were largely generic, which was considered an improvement over the more specific designations given in the 1970 edition. (91) For some this work was considered the fulfillment of long awaited standards for nonbook cataloging. (77:109) Certainly, it was a significant step toward internationally acceptable standards.

Since certain editions of both NBM and SCNM were published around the same time, some reviews compared both publications. One by an Administrative Director of the Educational Film Library Association, New York City, noted that both publications allowed modification of rules according to local needs. Such variations would continue as long as libraries did their own cataloging, rather than depending on a central cataloging source. It was thus her judgement that libraries would have to acquire both publications as reference tools. (92) Another, who was Acting Chairman of the Department of Media Science and Technology at the University of Toledo, wrote that the wide variations allowed by both publications did not satisfy the need for standardized cataloging infor-

mation, which is necessary for bibliographic control. While both publications might meet the needs of certain media centers, the guidelines were not considered adequate to meet the standardized needs on a national basis, e.g., those required by a film rental library. (93)

Bibliographic Control of Instructional Films -- Present Status

It seems that this chapter cannot end with a definitive statement on the state-of-the-art of bibliographic control of instructional motion picture films. Briefly, standardization of cataloging codes or manuals for nonbook materials in general is still not a reality. As recently as 1977, a survey was made of fifty states and the District of Columbia (D.C.) concerning the cataloging codes or standards that they used. This survey revealed that within these states and D.C. that various manuals or codes were being used. The following is a very abbreviated summary of the survey results: (94)

States or D.C.	Codes or Manuals Used
43	The four editions of the AECT Rules, including the DAVI standards of 1968
21	NBM, 1973 edition or its 1970 edition
34	A mixture of the AACR editions

Still it may be concluded that considerable progress

has been made in providing bibliographic control of instructional motion picture films. A fairly recent development, alluded to in the discussion of NICEM and LC's MARC II, is the appearance of information center networks. The background of one of these, the Consortium of University Film Centers, is described in connection with The Film Locator project. (95) A fairly complete description of the Locator project and its background is given by Ruth R. Rains. (96) The concrete product of this project was the Educational Film Locator of the Consortium of University Film Centers and R. R. Bowker Company. The first edition of this appeared in 1978, while the second edition was published in 1980. This compilation of approximately 40,000 titles, representing some 220,000 film holdings of fifty member institutions, provides a considerable wealth of data on the films listed including sources from which they are available. (97:vii) Even though agreement is lacking for film cataloging standards, the concrete achievement of a compilation as this, offers some hope that bibliographic control of instructional films is brought a step closer.

CHAPTER V

SUMMARY AND CONCLUSIONS

Summary

From the previous recountal we have learned that there was no serious search for bibliographic control of motion pictures until after World War II. While there were instructional films before the War, the distribution, production and technical problems accompanying their development had the effect of dampening widespread interest in such films. Theatrical films, on the other hand, seemed largely to overcome these problems, as well as the stigma of nonrespectability and anticulture associated with many of their productions issued in the first quarter of this century. It was through persistent effort and application that motion pictures became generally accepted as a legitimate art form. The bibliographic control of films that did develop during the pre-World War II period was thus largely of a specialized nature and largely in relationship to theatrical and documentary type productions, e.g., the cataloging standards developed by the Film Library of the Museum of Modern Art, the National Archives and the Library of Contress (LC) Copyright Office. However, the "control" of the latter was primarily to protect the film producers' property rights.

With World War II, the need to provide training in various complex tasks in a short period of time brought

together the most recent film technology, educators having experience in the production of instructional films, and the production skills of theatrical film producers. The success of this collaborative effort carried into the peace time era with an almost phenomenal increase in production of instructional films. With this production increase, the experience of LC in cataloging films for copyright purposes was called upon to provide catalogs, printed cards, and catalog rules for films. LC, collaborating with film producers and other agencies, responded as best it could to meet these demands, beginning around 1952. Later, in the 1970's, LC developed Machine Readable Cataloging (MARC) and follow-on versions that allowed communication of computer manipulable cataloging data for films as well as other audiovisual materials. On an international basis, UNESCO, collaborating with LC and other appropriate agencies in the United States and the United Kingdom, developed cataloging rules and a system of film bibliographic control in the mid-1950's. The 1960's saw two national publications that used data processing equipment or computers in their compilation of cataloging information for films and other audiovisual materials. One of these failed after a brief life, while the other continues, and is still regarded as significant in providing bibliographic control of many instructional films.

The American Library Association (ALA) seemed to

develop a genuine interest in the problems of film and other audiovisual cataloging in the mid-1950's. However, its interests in these endeavors did not always appear constant, especially to those librarians concerned with the development of audiovisual collections. It is surmised that ALA directed its primary focus on the development of the Anglo-American Cataloging Rules (AACR), believing that such Rules, providing for films and other audiovisual materials as well as books, would satisfy the needs of audiovisual specialists. When these rules were published in 1967, they generally did not meet the expectations of audiovisual people. While a revision of AACR appeared in 1978, it has not been sufficiently tested to evaluate its effectivity.

Overlapping the formulation period of the first edition of AACR, cataloging rules for "nonprint" materials were being developed by the predecessor of the Association for Educational Communication and Technology (AECT). Other editions of these rules by AECT followed, with the general criticism that they were considered insular, as they failed to consider the problems of cataloging book materials, or problems of developing a catalog that included both types of materials. In response to the inadequate treatment of audiovisual materials in the first edition of AACR, several Canadian Librarians began developing a manual, called in brief: Nonbook Materials (NBM). (87) This and its preceding editions attempted

to provide cataloging rules for nonbook materials that would be compatible to the AACR for books, thus allowing both types of materials to be represented in the same catalog. Both NBM and the AECT rules allowed variations according to individual library needs. This allowance of variations had the effect that for these two publications at least, there was still lacking a uniform cataloging standard for audiovisual materials.

Conclusions

1. Standards for descriptive cataloging of books in the United States began more than a century ago. They continue to be modified with changing requirements.
2. Standards for descriptive cataloging of films in the United States began less than half a century ago. They continue to be modified with changing requirements.
3. The descriptive cataloging of books has been the traditional training of librarians.
4. The descriptive cataloging of films and many other audiovisual materials is alien to the training of many librarians.
5. The development of libraries largely corresponded with the development of book publishing.
6. Film libraries developed primarily after World War II when there was a large influx of instructional films that required organizing to facilitate their access.

7. There are aspects of film cataloging that are quite different from book cataloging:
   a. Understanding their terminology and possible formats requires special training.
   b. Their physical nature requires special equipment for them to be examined for cataloging.
   c. They require an evaluative summary for selection purposes.
8. The availability of instructional film cataloging data in machine readable form provides a means of resource awareness and resource sharing.
9. The availability of machine readable cataloging data for instructional films may force the issue of standardizing cataloging data with the representation of such a large volume of films in data banks.
10. Currently, standards for instructional film cataloging have not been definitively and uniformly established in practice.

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